Partage du Sensible – on Power and Art Regimes

By Shomit Sirohi

I. How Power is too much like Power, so is Economics perhaps – and to synthesise this in another term – Partage du Sensible, Distribution of the

Sensible or Division of the Sensible

Now one has to freely live, and I mean distribution of the sensible allows that. What is called an emancipating theory or process – a truly free and sensible process.

II. Covering Marx in this sense then – how all economics and social history all

of it in integrated method means this – Partage du Sensible

The scientific, artistic and literary, even political democratic pact is kept in this process of integration we call – art regimes and division of the sensible.

III. How Art Regimes can be a Social process and how

emancipation works –

I mean then art regimes is one reflection – distribution, division and partage du Sensible is another reflection – and so in fact I mean politics and democratic masses as well.

IV. Free and Emancipated to listen to this process

In a comic book in Hobsbawm’s sense all of this is written – film and film culture is high economics, retail is a sensorium and architectural world – architecture is like modernism – and working class is protests – and economics is about high films, perhaps software as well these days.

And so I summarise this as Aesthetics – I mean art regimes but also distribution of the sensible – its website, and such software aspects are about art I mean – like working on a computer and perhaps working on a creative film.

V. How it is all art regimes, and even politics and division

of the sensible
therefore

So art can think politics, art can think economics – it is freer to call it distribution of the sensible.

VI. Interview

Shomit Sirohi – can we say art then is an important way of connecting it all up – the different disciplines

there are then joined to art as a concept of even Marx and Capital?

Jacques Ranciere – I argue to dis-agree with this process of serving companies, and state institutions and what keeps it realist and serious man like – I mean we should know how Gaudy in fact was a worker who reflected on poems and art as his subject – we should be

like that – we should talk about companies as if it were like you argue in Hobsbawm – about seeing exhibitions of art in working class festivals – how this then is enough to argue that Gaudy was intelligent and correct – that companies do exhibitions – which today means how they work on material – but the truth is a structure and its roles one should

dis-identify from – and find in fact what you call double-click photography and even Le Miserable the film you made to meaning the sensible – and how that reflects the economics better – I answer in this way.

Louis Althusser – I argue he is dis-identifying – what you call de-familiarisation in Picasso – that artistic a

reflection on artists and poets who prove what you have proven in fact – can Ranciere be direct?

Jacques Ranciere – I mean Inshallah, we are all French Quranic – it is proven in Hobsbawm better – and art being a unity of that is also true, one can reflect. I mean you free us, Sirohi – it is very free – I was saying above that it is that free

that we can follow photographs and be free – get my meaning – I mean to dis-identify which means that you prove that. I mean you are a genius to prove it – because it makes us free and normally we are busy being idealists and cannot integrate – we are now free. I mean Gaudy is truly proving that – read again the above. Read it as dis-agreeing and proving it

by that more distantial meaning.